



roundUp

BRITISH COLUMBIA MUSEUMS ASSOCIATION
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roundUp

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Cover photo George Sayers in his Masonic regalia, photograph P0911, courtesy of the Maple Ridge Museum. Read more about Sayers and a conservation project involving two birch bark scrolls he once owned on page 36.

Editorial Policy *Roundup* is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quarterly themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in *Roundup* does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

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PRESIDENT'S MESSAGE Peter Ord

Change and innovation. These two buzz words seem to pepper so many discussions around what the museum and gallery sector can look forward to in the next few years. If you represent a large museum, a small gallery or an isolated heritage site, the feeling amongst many museum professionals is that the shifting cultural landscape will affect how you stay relevant to the various publics that you serve.

For the BC Museums Association, the last 12 months has been a roller-coaster of change. One thing that stands out though is the commitment by staff and council to meet the demands of the membership. With the help of our interim ED John Grimes, we hope to create a responsive, relevant and above all, innovative association that meets the needs of its membership and forges new and exciting directions with partners from all over the community.

I was honoured to accept the role of President at our special AGM and regional workshop in Terrace in June. The event was titled *Shapers of Place: Exploring the faces and places of the Sacred Headwaters*, and it provided a unique

opportunity to work with museums and galleries from the northern region of our province. To have anthropologist Wade Davis speak at such a beautiful setting and to remind us about the importance our organisations can play in the health of our communities was truly inspiring. It also provided the motivation for all the attendees to face down one of the challenges we seem to face, that of public complacency.

Within this context, it is with excitement that the BCMA announces its next annual conference, to be held in Parksville from October 23 to 26. The event is titled *Agents of Change - Engaging Our Communities* and the conference and program committees have worked extremely hard to prepare a program that touches on those issues of change, innovation and how museums and galleries can be platforms for civic engagement and innovative thinking. Cue the soundtrack to *Les Misérables*!

I look forward to seeing you in Parksville and encourage you to contact your members of council to share your vision for the future of our sector.

EXECUTIVE DIRECTOR'S REPORT

John R. Grimes



One of the vital roles of BCMA is to help convene and facilitate important conversations about how museums, galleries and archives – MGAs – can more effectively serve their communities. For example, at the upcoming conference, *Agents of Change - Engaging Our Communities* (October 23-26 at the Tigh-Na-Mara Seaside Spa and Resort in Parksville, BC) we will have a chance to explore the potential of MGAs to serve as more active venues for critical public discourse about local and global problems. It's an important conversation to be part of, and I hope all of you will be there to add your voice.

And this is just one of a range of issues that BCMA and its members need to discuss as we plan for the future together. I have just read an article in the *Stanford Social Innovation Review*, by Bill Shore, Darell Hammond, & Amy Celep [available online at <http://www.ssireview.org>], which bears a provocative title: "When Good Is Not Good Enough." Speaking of non-profit organizations in the social sector, they assert that "we must look beyond short-term achievements that please funders, staff, and stakeholders but yield only incremental change, and instead hold ourselves accountable for the harder-to-achieve long-term outcomes that will ultimately solve social problems ... [We need to] pick battles big enough to matter, but small enough to win."

While the article focuses on issues like hunger and poverty, this point also applies to arts and culture causes, it seems to me. Often, the arts and culture sector behaves as though the goal is supporting institutions and the people that are employed or show their work in them, together with their modest external audiences, instead of broader outcomes that are "big enough to matter."



WISH YOU WERE HERE

Night at the Maritime Museum

On June 4, guests were invited from local attractions and cultural institutions to participate in the **Maritime Museum of BC's** Tourism Industry Night. Eighty-two people joined us to learn more about the Museum and were treated to entertainment, food and drinks. Guests were also treated to a sneak peek of our summer hit, Victoria Vice Tours. Watch the highlight video on our YouTube channel at <http://bit.ly/113mu6V>

Photo: [L to R] Anissa Paulsen, Jillan Valpy, and Genevieve Casault.

I frequently hear from my colleagues that measuring the impacts of the sector, other than sometimes in economic terms, is just too hard. But there is a dangerous circularity in this way of thinking: when the case is made that arts and culture are intangible and self-evident “goods” and that public or private support of arts and culture organizations is simply a self-evident necessity, the social impacts these organizations achieve run the risk of ultimately being only intangible, or marginal, when the potential is so much more.

Is it truly harder to find ways to increase creative or cultural literacy in young people and measure that increase [for example] than it is to find effective and measurable ways of alleviating hunger and poverty? I don't think so. Arts and culture organizations need to do a better job of standing behind at least some of the good they say they do. Otherwise, they run the risk of being passed over by socially conscious investors [and I mean taxpayers as well as donors] who increasingly want their money to go to causes and organizations – like those discussed in the article above – that are achieving important and tangible outcomes in their communities.

This is not to say that all the impacts of our sector can be, or even should be, measured. But some kinds of tangible social outcomes can surely be achieved, by organizations acting individually and collectively, and working in partnership with communities and government. Why wouldn't we make this a priority, if we truly believe in the good that we're doing?

I look forward to seeing you in Parksville.

CONFERENCE KEYNOTES

Museum scholars Robert R. Janes and Douglas Worts will be keynote speakers at the upcoming BCMA conference in Parksville.



DOUGLAS WORTS

Douglas Worts will be talking about the need for cultural indicators in his keynote address. He is a culture and sustainability specialist, with WorldViews Consulting a Canadian consulting firm, and is an Associate of The AtKisson Group, which is a global network of sustainability planners, educators and consultants.

For over 30 years, he has worked in and with museums [especially at the Art Gallery of Ontario] specializing in experimental exhibit design, education programming, community engagement and audience research, where he explored the potential of artworks and heritage materials to stimulate visitor creativity and ‘meaning-making.’

He has spoken and published widely, including activities in North America, Europe, South America, Australia and New Zealand on a range of museum, culture and sustainability-based topics. In 1997, Douglas was invited to join Leadership for Environment and Development [LEAD International], which is a global, cross-

disciplinary network of over 2500 professionals from more than 80 countries, who have been trained in and promote local/global sustainability. Douglas’ particular focus revolves around the belief that, regardless of technological innovation, new economic policy and governance frameworks, human beings will only achieve a sustainable future if there are foundational cultural shifts.

Of particular interest to the ‘museum world’, are the following accomplishments:

- founding member of the Visitor Studies Association [VSA]
- taught Museum Education in the Master of Museum Studies, University of Toronto, from 1992 to 1997
- assessor in the Association of Museum’s *Museum Assessment Program* [MAP III – Public Dimension], 1992 to present
- recipient of ‘Senior Research Fellowship’ from the Canadian Museums Association, 1999 – “Education in Museums: the Potential Role of Museums in Sustainable Develop”.



ROBERT R. JANES

The title of Janes' keynote is "*The Mindful Museum: Agent of Change in a Troubled World*". Janes is the Editor-in-Chief of the *Journal of Museum Management and Curatorship*, a Visiting Research Fellow at the School of Museum Studies at the University of Leicester [UK], an Adjunct Professor of Archaeology at the University of Calgary, and the former President and CEO of the Glenbow Museum [1989-2000]. He is also the Chair of the Board of Directors of the Biosphere Institute of the Bow Valley - an NGO committed to the ecological integrity of the mountain region where he lives.

Prior to his Glenbow appointment, Janes was the founding Director of the Prince of Wales Northern Heritage Centre [1976-1986] and the founding Executive Director of the Science Institute of the Northwest Territories [1986-1989], both

in Yellowknife, Northwest Territories - one of Canada's most remote regions.

His museum books include *Museums and the Paradox of Change* [1995; 1997; 2013], *Looking Reality in the Eye: Museums and Social Responsibility* [with Gerald T. Conaty - 2005], *Museum Management and Marketing* [with Richard Sandell - 2007], and *Museums in a Troubled World* [2009].

Janes has worked in and around museums for 37 years as a director, consultant, author, editor, archaeologist, board member, teacher and volunteer. He has devoted his career to championing museums as important social institutions - capable of making a difference in the lives of individuals and their communities.

**Agents of Change-
Engaging Our Communities**
BCMA 2013 Conference
October 23 - 26, 2013
Parksville Museum and
Archives, and Tigh-Na-
Mara Seaside Spa and
Resort, Vancouver Island

Visit the BCMA website for registration
information and conference schedule.

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Development Director, Cumberland
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- **Dennis Oomen**, BCMA Council
representative; Museum Curator,
Kamloops Museum and Archives

BCMA NEWS

AGENTS OF CHANGE

ENGAGING OUR COMMUNITIES

Scott Marsden

*The 2013 BCMA conference in Parksville promises
thought-provoking discussion about engaging
communities promoting dialogue.*

On behalf of the 2013 BCMA Annual Conference Planning Committee, I would invite all BCMA members to attend this year's conference that promises to stimulate and provoke lively discussion around the ideas of museums, galleries and archives as agents of change and how we can engage our communities as spaces for dialogue, exploration, and preservation of local knowledge and the construction of community.

Museums, galleries and archives are reassessing their roles and find themselves ideally placed to foster critical historical consciousness, as well as individual and community participation in the quest for greater awareness and workable solutions to global problems. Museums, galleries and

archives are public forums accessible to all and are an essential part of contemporary society as they allow individuals to freely voice opinions in a public space. In these times, it is critical for BCMA members to come together to discuss these issues and find workable solutions to concerns that effect all of us across the province.

Our communities are going through turbulent times and museums, galleries and archives are uniquely situated as public places for civic engagement. Museums, galleries and archives of all kinds are untapped and untested sources of ideas, knowledge and information. Our institutions are ideally placed to engage in critical dialogue, as well as individual and community participation in the quest for

greater awareness and workable solutions to contemporary issues.

The theme of this year's conference will also offer members of the BCMA community opportunities for critical reflection and discussion of diverse ways of understanding our complex and constantly changing world. Learning in museums, galleries and archives is a process of making meaning, drawing connections, exploring the past and present and creating narratives based on who we are as creative institutions. This year's conference will explore ideas of how museums, galleries and archives can help facilitate the preservation and sharing of individual memories and local histories, and provide new ways of seeing with the intent of building an innovative network of museums, galleries and archives.

Your participation is critical to making this conference a success and moving the BCMA in a new direction! Come and join your colleagues by the sea for a dynamic and energizing conference about museums, galleries and archives as agents of change and spaces to tell stories of our communities!

We hope you see you all at the conference in October!

WISH YOU WERE HERE

Support secured for new facility in North Vancouver

On July 15th the **North Vancouver Museum & Archives** moved closer to realizing its goal to build a new museum facility. The City of North Vancouver council unanimously endorsed a Business Case and Design Concept Plan and authorized a Fundraising Feasibility Study. Council also designated the historic Burrard Dry Dock Pipe Shop as the new site and committed matching funding of \$5 million to the project. These decisions now position the NVMA to proceed with the fundraising campaign.

Photo: The restored Pipe Shop, located in The Shipyards, North Vancouver. Built in the 1940s, it is now designated as the future home of the North Vancouver Museum.



NEW FACES AT BCMA

BCMANEWS

At its Annual General Meeting, held on June 15 in Terrace, BC, the BC Museums Association elected a new President and two new Council members.

Assuming the role of President is **Peter Ord**, who is the Director and Curator of the Penticton Museum & Archives, a position he has held since 2006. Ord holds a Master's Degree in Archaeology & Social Anthropology from Edinburgh University, and worked as a Heritage Resource Consultant in the Lower Mainland, Vancouver Island and Okanagan prior to his present position in Penticton. He has served on the BCMA Board since 2010. Ord succeeds Leah Best, Executive Director of the Touchstones Nelson Museum, as BCMA President.

Also at the Annual General Meeting, **Erika Stenson**, of Victoria, and **Hanna Cho**, of Vancouver, were both elected as new Council Members. Ms. Stenson is currently Head of Marketing and Development at the Royal BC Museum, where she has served since 2010. She has extensive experience in the areas of marketing and communications. Most recently, she was a member of University of Victoria's Congress of the Humanities 2013 Community Partnerships committee, a Member of the Tourism Victoria Sales and Marketing Committee (2011-2013), and a Royal BC Museum representative on the National Association of Natural History Museums marketing committee. She also currently serves on the Board of Directors Big Brothers Big Sisters Victoria.

Ms. Cho is a social researcher and cultural practitioner with a background in new media, policy, and cities. Since 2010, she has served as Curator of Engagement & Dialogue at the Museum of Vancouver, having previously served as engagement manager and research fellow at the Asia Pacific Foundation of Canada. She holds a Master's Degree from the Joint Programme in Communication & Culture at York University, Toronto.



WISH YOU WERE HERE

Christmas in July

The Powerhouse at **Stave Falls Visitor Centre** in Mission held its annual Christmas In July. This year it combined forces with the W.A.C. Bennett Dam Visitor Centre and Revelstoke Dam Visitor Centre over the July 6 & 7 weekend. Each Visitor Centre offered free admission with a food or monetary donation to local charities. More than 600 visitors came out to the three centres, collectively donating more than \$2,000 to local charities. For more information, visit bchydro.com/visitorcentres.



Wade Davis, noted Anthropologist, Author, and Explorer, presented the inaugural BCMA Keynote Public Lecture on The Sacred Headwaters, at the R.E.M. Lee Theatre in Terrace. [Photo by Deborah Hudson]

BCMANEWS

SHAPERS OF PLACE

EXPLORING THE FACES AND PLACES OF THE SACRED HEADWATERS

Deborah Hudson

It's very easy in British Columbia to be distracted by the vast incredible beauty of the natural environment, and to overlook the human element working alongside nature to recognize, identify, and contribute to a particular landscape's special sense of place. Those of us lucky enough to attend the BCMA's 2013 Annual General Meeting and Regional Workshops in Terrace were treated to a rich opportunity to explore the people, places and history that make Terrace and the surrounding traditional territory of the Tsimshian First Nations such a unique and special place.



There are four main clans in the Tsimshian Nation: the LaxGibu [Wolf], Lax'sgiik [Eagle], the Ghanada [Raven], and the Gispwuda [Killer whale/ Sea Bear/ Black Fish]. These totem poles at Kitselas Canyon National Historic Site overlook the Skeena River and the ancient petroglyphs of Dry Island and Ringbolt Island, near the site of an earlier abandoned village. [Photo by Deborah Hudson]

The theme “Shapers of Place - Exploring the Faces and Places of the Sacred Headwaters” was inspired by Keynote Speaker Wade Davis’ recent collaborative publication *The Sacred Headwaters: The Fight to Save the Stikine, Skeena, and Nass*. The Sacred Headwaters is the source of these three wild salmon rivers, which flow through BC’s Regional District of Kitimat-Stikine. Davis is himself inspired by the primeval landscape surrounding the Sacred Headwaters – an area of the world to which this Explorer in Residence for the National Geographic is spiritually and inextricably connected, and which he identifies as his home in BC.

And so it is not completely surprising that when the BCMA arranged to bring Davis to Terrace to present a public lecture on the subject of the Sacred Headwaters, the event acquired the special atmospheric quality of a personal homecoming. The lecture attracted 400 people, and many local residents also signed up for the BCMA workshop series. Davis delivered the first workshop, on the spiritual nature of landscape and its

WISH YOU WERE HERE

Photo shoot with C.D. Hoy

The **Quesnel Museum** organized two special exhibits to celebrate the museum's 50th anniversary. The art exhibit MUSEum was a collaborative project with local artists creating works inspired by the museum's collections. Most pieces were displayed at the Quesnel Art Gallery during August 2013; with a few, including *Photo Shoot with C.D. Hoy*, by Maureen Hobbs Wheeler, installed at the Museum. The work recreates a striking portrait of Mathilda Joe Alexandria taken by C.D. Hoy.



relation to cultural geography, at the Kitselas Canyon National Historic Site. The second workshop, on relating the importance of place to 'place-based tourism', was delivered at the Terrace Art Gallery by a panel of BCMA tourism partners led by Ursula Pfahler of the Provincial Heritage Branch.

The two-day event began with an outdoor reception at the Heritage Park Museum in Terrace, and included music by Bonnie Juniper and her Orchestra, followed later in the evening by a series of dance performances by the Terrace Gitlaxdax Nisga'a Dancers. Delegates also had the opportunity to hear from representatives of the BCMA's generous hosts and sponsors: City of Terrace Councillor Brian Downie, Grant Scott from Astral Media, Grant Piffer from the Terrace and District Museum Society, and Ken Newman from the Regional District of Kitimat-Stikine. The BCMA would also like to thank BC Hydro, Visit Terrace, Kitimat Museum and Archives, Terrace Art Gallery, and Kitselas Canyon National Historic Site for their support. Special thanks are due to Misty River Books, Norm Smookler, and to the BCMA AGM/Workshops Committee: Peter Ord, Louise Avery, Kelsey Wiebe, and local event co-ordinator Naomi Gourlay.

And finally, a very special thank you to everyone from Terrace and beyond whose attendance made the BCMA's 2013 Annual General Meeting and Regional Workshops such a wonderful success. It was an honour for the BCMA to be so warmly and energetically welcomed by such a vibrant and caring community, in such a uniquely beautiful corner of British Columbia.

Deborah Hudson is the BCMA Council Secretary and Director of the Chilliwack Museum & Archives.



WISH YOU WERE HERE

Kamloops gets yarn-bombed

To celebrate the arrival of the BC Senior Games at the end of August, over 100 community members got together and knitted, crocheted and otherwise designed cozies to cover the over 140 trees on Victoria Street from 1st to 5th Avenue. Kamloops had been yarn bombed. This community event was initiated by **Kamloops Art Gallery** staff with former residents Shirley and Art Hooper, and supported by the City of Kamloops and the many, many yarn bombers.

WHOO's NEWS

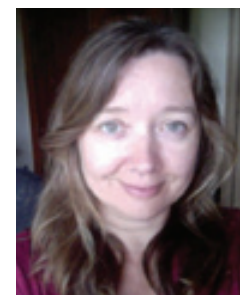
Krystyna Halliwell joins the Kamloops Art Gallery as Registrar from the Museum of Highwood in High River, Alberta. **Curtis Mattenley** takes over from retiring Mike Mitchell as the new Financial Controller.

At the Royal BC Museum's New Archives and Digital Preservation department, **Eric Espig** has moved into the role of Digital Manager, managing a team focused on digitization and online and mobile projects and **Ember Lundgren** has become Preservation Manager, with a team that will be leading digital conversion and access.

The Provincial Heritage Branch, of the Ministry of Forests, Lands and Resource Operations, welcomes **Jocelyn Hardie** as their new Heritage Stewardship Officer. Jocelyn is excited to join a team advancing historic place conservation and collaboration on best practices for heritage stewardship. Her work with the Heritage Branch will focus on the Provincial Heritage Properties. She has a BA in Anthropology from University of Lethbridge. She also holds an MA in International Relations from La Trobe University in Australia, which had a strong focus on intellectual property and traditional knowledge. Jocelyn joins the Branch with experience in heritage resource management through the not-for-profit and aboriginal entrepreneurial sectors in Australia.



The University of Victoria Cultural Resource Management and Cultural Heritage Studies programs are pleased to welcome **Tusa Shea** to the team. Tusa coordinates the face-to-face courses for museum, gallery, culture and heritage professionals, leads program marketing initiatives, and is the key contact for student advising.





PROFESSIONAL DEVELOPMENT IT'S CLOSER THAN YOU THINK

Lisa McIntosh invites us to think more broadly about “professional development” and consider the different ways we grow and learn as museum professionals.

We never seem to have enough “professional development” because it is either too expensive, takes too much time or it doesn’t exist. In thinking of professional development it is important to articulate why you are interested in it. Is it to advance your career, because you are looking for inspiration? To develop a deeper understanding of some aspect of your practice as a museum professional, or do you want external validation of your ideas? The reasons for professional development influence the types of professional development that will be the most beneficial to you.

As I look back at the types of professional development I’ve participated in over my career I realize that professional development is a lot closer than I might have originally thought. Some of the activities that have had the greatest impact on my development as a museum professional were not things that I initially

considered as “professional development”.

The following describes different types of professional development from the perspective of how I perceived my primary role – as learner, as teacher and as collaborator/community member. These are not three separate identities but are intertwined. For ease of discussion I’ll present them separately.

Professional development: identity as learner

Probably a more traditional view of professional development, some activities may result in a certificate/ external recognition while others won’t. If some sort of certification or degree is important, we are fortunate that there are programs such as the University of Victoria’s Cultural Resource Management program as well as other degree-granting programs in museum



studies [for a partial list - <http://museumstudies.si.edu/training.html>]. Many of these programs focus on general museum studies and may not provide the depth educators are necessarily looking for.

Fortunately there is a relatively new program designed specifically for educators. UBC's Master of Museum Education program, launching its third cohort this fall, differs from traditional museum studies programs in that its primary focus is museum education. The modality of the program is flexible; the second and third cohorts participated in an intensive, 12-month program and the next cohort will be a two-year program, which combines a range of delivery types for the course including online, face-to-face and mixed modality [applications due March 2014 - check <http://pdce.educ.ubc.ca/master-museum-education-med2/> for more information]. One of the unique and successful characteristics of this program is that students move through the program with an international cohort of students, supporting a rich exchange of ideas and support.

If you are looking for other types of graduate programs, consider going outside the traditional museum field. For example Royal Roads' graduate program in leadership or Dalhousie's Master of Public Administration program would both provide valuable insights into administration and leadership issues in

museums. Both programs use a blended learning approach including online and face-to-face courses making professional development more accessible.

One of the benefits of enrolling in a program such as these is the structure for your learning. In our usual work day, it can be easy to avoid reading or writing except if there is someone expecting you to converse (or type, depending on the learning platform) intelligently about the topic at hand. Enrolling in a program gives you the gift of learning with others in a structured environment.

There is also a vast array of opportunities to learn for free but they may require a bit more discipline. A few to explore are:

MOOCs [massive open online courses - <http://www.moocs.co>] - these are often university level courses, which you can participate in for free [non-credit] or you can pay a fee for credit. The topics are more traditional types of courses and I haven't yet found courses that address more museum-specific topics, but that might present an interesting professional development opportunity for someone.

Online training from professional associations - I've noticed an increase in the number of online training opportunities provided through a variety of professional associations such

SOCIOCULTURAL THEORY OF LEARNING AND COMMUNITY OF PRACTICE

Increasingly, museum professionals are looking to sociocultural theories of learning to inform their perspectives of museums as learning environments. Much of the research to date is based on beliefs that learning takes

place within a social framework [Lave & Wenger, 1991] and social interaction is necessary for it to take place [Vygotsky, 1963]. This transforms the perspective of learning from the acquisition of information to learning as participation.



Does or should this same view of how museum visitors learn apply to the learning or professional development of those who work within the museum? What might that mean to the types of professional development that are most useful or effective?

One concept that has resonated with me when I reflect on sociocultural perspectives of learning and professional development is a Community of Practice [Lave & Wenger, 1991]. Wenger [1998] describes a community of practice as a group of people with a common focus working to improve practice through collaboration. Learning is situated within a community of practice and mediated through interactions amongst its members.

New members in a community of practice gradually transition from new to full members through participation, which exposes them to actual practice. As they learn from the group and develop an increased competence in the practice of the group, they gradually adopt their identity as a full member but their learning does not stop. Learning is also mediated through discussions within the community between full members, as a community of practice is not solely a place for newcomers to learn.

as the Visitor Studies Association [<http://visitorstudies.org>] or the Center for the Advancement of Informal Science Education [<http://website-www.informalscience.org>]. These are either free or offered as a benefit of membership. Signing up for their listserves are a great way to find out about these opportunities. [Note: Look for organisations that receive funding for projects through the US National Science Foundation as part of the grant often requires they provide free training.]

Open journals – reading about the work others are doing around the world is a good way to find inspiration for your own practice. There are a number of free, online journals. There is a searchable directory of open access journals [<http://www.doaj.org>] and a quick search for museums reveals a plethora of articles on a number of museum related topics. A couple of journals that I find useful are *Museum and Society* and *Curator: The Museum Journal* [[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)2151-6952](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)2151-6952)]. While *Curator* is not free an annual subscription is inexpensive.

Of course reading is an important part of your professional development but you might also consider either writing articles about your practice for publication or volunteering as a reviewer for your favourite journal.

Professional development: identity as teacher

Some of my most valuable professional development has been when I'm the "teacher". Presenting at a conference, providing training for staff in another organization or teaching graduate students about teaching in museums have pushed me to think more deeply and often differently about aspects of my practice as a museum educator.

Another valuable professional development opportunity as 'teacher' is to open up your organization to others as a mentor. At the Space Centre we've had pre-service teachers participate in a three-week practicum as part of their teacher education program. The pre-service teachers learn about teaching in museums. Working with them provides us with an opportunity to re-examine our beliefs about teaching in museums and to articulate the approaches to teaching we use. The pre-service teachers are always keen and ask lots of questions, which keeps us on our feet. UBC's teacher

education program now requires all pre-service teachers complete a three-week practicum in a non-traditional environment and they are looking for more community partners to take students.

Professional development: identity as collaborator

Have you ever stood up during a conference and told that group that you've identified an issue or problem and are wondering if anyone would be interested in exploring with you? If not give it a try and you will start a journey of great professional development, not as learner or teacher but as collaborator. I took this chance and ended up working with a classroom teacher to explore how we could connect our educators at the Space Centre to her students through video skype and it was a great learning opportunity for me.

Another example of unexpected professional development through collaboration is my participation with BC Field Trips (www.bcfieldtrips.ca). The initiative arose from the recognition of a problem – classroom teachers didn't know what field trips existed and marketing to teachers is expensive and often ineffectual, especially for smaller community museums. As a result four educators [three museum educators and one classroom educator] launched an initiative to increase connections between museum educators and classroom educators in support of learning outside the classroom. Over the past ten years we've hosted annual events, maintain a website and communicate with our community of over 2500 classroom-based educators and 100 museums. I've learned things participating in this that I would never learn in my working role as a museum educator and more importantly I've learned them primarily from my three colleagues.

The benefits of working collaboratively are many, as are the challenges. One challenge could be finding colleagues to work with. Many of us work in relative isolation from others who fill a

similar role [your museum might only have one curator and one educator]. Potential collaborators may come from schools, local colleges, or others in the community such as those involved in arts or recreation. There are also online communities of practice that you could join such as those facilitated through the Association of Science and Technology Centers (<http://astc.org/profdev/communities/index.htm>). Even if you don't work in a science-oriented facility the communities of practice tend to expand beyond specific disciplines to larger issues that affect us all.

So what is next on your professional development agenda? Professional development takes effort and time on your part, but it is your career after all and you're worth it! You need to be proactive, creative and take chances and you need to put a plan into action. Remember that learning doesn't happen in isolation – it's social -- so a good first step is to identify an area you would like to explore, share it with a friend or colleague and ask them to help.

What's next for me? I'm curious about how those in our field use terms such as engagement, hands-on and interactive. I fear these overused terms have lost any meaning. How would you define them? Are you interested in exploring these terms more? Let me know.

Lisa McIntosh, PhD. is Director of Learning at the HR MacMillan Space Centre and a sessional instructor in UBC's Master of Museum Education program.

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STUDENT INTERNSHIPS

LEARNING THAT RE-SHAPES THE CIRCLE OF LIFELONG LEARNING

Submitted by the Cultural Resource
Management Program

*The Cultural Resource
Management program at the
University of Victoria shares
a story about an internship
from their program, and the
impact interns can have on
their host institutions.*

*The Maritime Museum of BC is housed in the former
Supreme Court building in Bastion Square, Victoria.*



The Maritime galleries feature rich stories about ship building, whaling, fishing, deep sea diving and the historic voyage of the dugout canoe, Tilikum.



With the changing internal and external environments of museums, galleries and heritage organizations, we all know that lifelong learning is essential to keep up. It is one of the cornerstones of continuing studies programs at many universities and a competency that many organizations are looking for in their leaders. However, the notion of reciprocity of learning, in that the teacher is also the learner and the student is also the conveyor of knowledge, seems to be a less discussed topic. Reciprocal learning is one way to expand the circle of lifelong learning; unintentional learning opportunities are another. The recent internship of Graduate Professional Certificate in Cultural Heritage Studies student, Bryan Smith, with The Maritime Museum of BC is a wonderful example of the expanding circle of lifelong learning.

Bryan Smith started his internship with The Maritime expecting to learn some predicable operational procedures such as how to properly store collections and how to manage collections in digital format. During his 3-month internship, Bryan was introduced to and challenged by his initial 'operationally-related' learning objectives, but he was able to gain – and contribute – much more than that.

During his internship, Bryan was also undertaking online classes for the UVic Graduate Professional Certificate in Cultural Heritage Studies, which engaged him in a lively discussion with practitioners from across North America about a variety of critical issues and global forces facing museum and gallery professionals. Not surprisingly, Bryan faced the reality of balancing theory and practice at The Maritime; as he noted, "I was able to witness how global forces come into play on a daily basis." For Bryan, the changing role of The Maritime's library provided a key example: "As museums around the globe change priorities by focusing less on their collections and moving more toward engaging communities, democratizing audiences, and facilitating participatory experiences, do research libraries play an important enough role to justify any expenditure, let alone substantial investments?"

With his course readings and research fresh in his mind, Bryan was able to discuss issues such as the changing role of curators from content experts to professionals mindful of their power to privilege or marginalize knowledge. He pointed out that current museology supports the idea that museum libraries can actually become primary sites for changing



the relationship between museums and their communities and not just places to store objects. As Bryan put it, “by using library resources and librarians’ skills to demonstrate and instruct the research and production process, museums can help visitors build an understanding of how history is created.... Greater emphasis on the research library may in fact change the entire outlook of the museum, altering the institution’s importance within the community and, ultimately, making The Maritime and its research library more effective than they ever have been.”

The Maritime has been extremely impressed with Bryan from a variety of perspectives. “Having Bryan onboard during a time of transformational change within our organization was a real coup for us. I realized quite quickly the theories he was exploring during his GPC courses were quite useful to inform many of the decisions we were making in ‘real time.’ I truly valued all of the deep and thoughtful discussions Bryan and I had – particularly around community engagement. I felt his fresh perspective on this topic helped to keep me focused and balanced as we move forward in creating our new vision of The Maritime,” says Anissa Paulsen, Director of Exhibits and Visitor Engagement.

Internships are valuable experiences for all involved – the student, the host organization, the post-secondary institution, and the community. They enable the mobilization of knowledge from professional and academic research to museums, galleries and other heritage organizations. They enable students to further think through the applicability of theories learned in courses and develop practical competencies to prepare for employment. They help our cultural institutions evolve in a rapidly changing world. They help make the circle of lifelong learning wider and more robust.

For more information about UVic Cultural Resource Management and Cultural Heritage courses and programs, visit learningthatshapes.ca. For more information on The Maritime, visit mmbc.bc.ca.

Bryan gives an elevator ride to museum visitors during The Maritime’s Tourism Victoria event, June 2013. photo credit: Kelsey Wood-Hrynkiw



YCW Education Assistant Kailey Erickson presents Heritage Minister James Moore with a hand woven basket during his visit to the Langley Centennial Museum.

MENTORSHIP IN ACTION

Jeff Chenatte shares his experience mentoring a Young Canada Works student at the Langley Centennial Museum.

Jeff Chenatte

WISH YOU WERE HERE

Arts benefit in Vernon

On July 17th, the **Vernon Public Art Gallery** hosted the annual benefit event; Midsummer's Eve of the Arts. Held at a new location, Turtle Mountain Winery provided the perfect atmosphere and stunning views of the Okanagan Valley for guests to enjoy. The live art auction entertained the crowd, as did the sultry jazz music, specialty cocktails, local cuisine, and live body painting. Funds raised at MEA will help support ongoing exhibitions and art programs at the Gallery.

Photo: [L] Dauna Kennedy Grant, VPAG Executive Director, [R] Ruth Hoyte, MEA Chairperson



The Young Canada Works program is often seen simply as a mechanism by which small cultural organizations augment their staffing complement and enhance their provision of services, while providing gainful employment for university students. Beyond these obvious realities lies the obligation of the organization to be more than just an employer, to fulfill a mentorship role. For the past two years the mentorship role has served as the fundamental underpinning for my work plan for my YCW student Kailey Erickson, in so doing I have endeavoured to expose her to every facet of museum work possible, to consistently challenge her perceptions of what museum work is and what she is personally capable of. Kailey has consistently risen to the challenge and completed all tasks to the highest professional standard.

During her time at the Langley Centennial Museum Kailey has been afforded the opportunity to organize special events, write and deliver education programs, develop and deliver public programs, work with day camps, hone her clerical abilities, help organize volunteer appreciation events and even assist with exhibit installations. In short, this abbreviated list demonstrates the depth and breadth of contributions that this one student has made to our organization, and how beneficial a deliberately planned mentorship strategy can be for all parties involved.

When Kailey arrived at her interview last year she cited her public speaking as an area of her work performance that she thought needed improvement. As a result, tasks assigned have consistently been aimed at improving this aspect of her work performance. To those ends, early in her term this year, a somewhat nervous Kailey stood before a group of 50 teachers and delivered a brilliant presentation which was met with thunderous applause,

the butterflies were now behind her, or so she thought. A phone call a short time later presented Kailey with the greatest public speaking opportunity and challenge of her lifetime. A Federal Cabinet Minister had decided to make a funding announcement at the Langley Centennial Museum, the Honourable James Moore was slated to host a press conference and he wanted an YCW student to speak to their experience with the program. Kailey was the obvious choice. Her speech was flawless, and delivered effortlessly. I cannot express how proud I was of her confidence, her professionalism and her self-assuredness. Afterwards as cameras flashed and cameramen jockeyed, the magnitude of what she just accomplished began to set in, Kailey was walking on air, and it was a wonderful sight.

As a Museum Educator I am thankful that the YCW program affords me the opportunity to mentor budding professionals like Kailey Erickson, and to share my decades of museum experience with such a deserving individual.

WISH YOU WERE HERE

Button Blanket

Young Canada Works students at the Nisga'a Museum have been creating a replica button blanket over the summer, with the help of the Museum's manager and Laxgibuu member Fran Johnson. The original blanket originated with the Laxgibuu [wolf] tribe of the Nisga'a Nation, and was repatriated from the Royal BC Museum as part of the Nisga'a Treaty. It is currently at the Canadian Conservation Institute being cleaned and repaired so that it can be put on display at the Museum.





Lesia Davis



Jeanette Taylor



Jean McIntosh



Wayne Wilson

RETIREMENT RE-IMAGINED

Lesia Davis

Lesia Davis, former Executive Director at the Museum at Campbell River, retired in the spring of 2012. She contacted three colleagues/friends who recently retired from the BC museums field to open a dialogue on the evolving, personalized nature of retirement. Wayne Wilson, 'retired' from the Kelowna Museums Society, Jean McIntosh from the Alberni Valley Museum, and Jeanette Taylor, from the Campbell River Art Gallery.

Retirement has been a discovery of beauty for me....And the beauty of time itself. —Hartman Jule

With 60 being the new 40, more often than not, retirement does not mean being put out to pasture, but rather a period of fun when we can start doing what we haven't had time to do in our careers. Rather than sipping tea in a retirement home, early retirees are often crossing things off their bucket list, be it an African safari, volunteer work in El Salvador or hang gliding. Retirement can also mean a career change, modest or major.

I for one, did not really feel like I was choosing to retire 'full time', but more that I needed a breather, a time to re-align myself with some life goals, stop working to constant deadlines and schedules, and as is often said, 'to stop and smell the roses'.

Knowing each of you and the verve and energy you brought to the museum world, what motivated you to 'retire' and what do you see yourselves doing over the next 5 years?

JEAN *I was tired! I was done! After going flat out for 30 years I was starting to lose energy for the work. My husband had been off work for three years and it was more than time for me to join him at home, as well as spend more time with my mother. With the huge museum-led celebration of Port Alberni's centennial in 2012 wrapped up, it seemed a good time for the museum to begin a new era.*

We do have some traveling we want to do, but at this point it is the simple pleasures I am enjoying and look forward to – having time to spend with family and friends, time for my gardens, weaving, reading, photography and to spend time on my husband's boat.

JEANETTE *Time is precious now. So many peers and community members have died or faced life threatening illness in their sixties. I have so many things I'm excited about doing – it's time*

to give my full focus to my central passions. Principal among them is writing about coastal BC history which was getting just shreds of creative energy and time. I love to interpret history in a variety of ways, for example. through tours I lead by boat and kayak--so I'm hoping to do more of that while meeting new people and sharing a passion for story and place.

Retirement will also give me more time for my family and our small farm on Quadra Island. I've taken a bit of a leap of faith retiring early because I don't have a pension plan, other than government pension. I may need to take some sort of part-time work to augment our family income.

WAYNE *'Retirement' was the operative word for me, because if I had just left there would have been all kinds of questions for both the Kelowna Museum and for me – 'Why are you leaving? Is something wrong?' I had been planning to leave for a couple of years and wanted to try and find the best time for me and the museum.*

I guess there were a few motivations that came together for me. First, I had accomplished a list of things I had wanted to do as the Executive Director; largely changes that turned around museum business practices. Second, I always wanted to leave on my own time. Third, I had been doing consulting work for ten years or so and had a bit of a client base upon which to build an income base after leaving the museum.

Over the next five years I see myself doing more consulting work in the Museum and Heritage fields as well as more work in the Land Trust business. I am currently the contract Executive Director for the Central Okanagan Land Trust. I am also looking to do more writing – both fiction and non-fiction and to do a lot more art work – painting and sketching.

In a Stats Canada report, it was said that management and professional occupations lead the retirement wave. As each

of you were at the top level in your organization, a considerable loss of talent, experience and collected wisdom can be seen as an irreplaceable drain, or are there ways of harvesting this outflow? Speaking engagements, publications, consultation practices come to mind, but are we missing ways?

Do you feel that you would like to continue to contribute to the museums profession and what could be ways of doing this?

JEAN *I am open to possibilities that arise, but I am taking the advice of a friend and not getting involved in anything for a year. At this point I would say when I do take on a project, it will not be in the museum field, though of course whatever I do is a sum of my museum experience. Locally, so far, I am happy to cheer on what is happening in the museum and related societies and to give advice when asked, but I really think it's time for a*

change for the institution and look forward to seeing new approaches.

JEANETTE *As for continuing my long involvement in interpreting the history of the BC coast, this will increase in retirement - talking, writing and delving into history is integral to being alive. As for my experience in management of cultural organizations I hope to continue that in a variety of ways--picking and choosing aspects that are my strengths through workshops or talks. And I may volunteer at the CR Art Gallery and Museum in the future.*

WAYNE *I believe that what we do after retirement is completely an individual choice. However, to stay involved or not in a paid or volunteer role is probably something to think about before you retire. Each role comes with a different set of expectations and responsibilities so best to have considered which would work best for you.*

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[Note - I wonder if one of the influences on the retirement of museum professionals, especially from non-profit institutions, is the availability [or not] of a pension outside of CPP]

Conversely, one could say it is time to step back and encourage new leadership to steer their own course, make new museum experiences and practices. 'Retired ideas are old ideas' but recruitment is revealing a response of applicants that are 'nearly retireds or should be retireds' or mid career professionals not quite ready to steer the ship.

Is there a practical role that recently retired professionals could play or is it best to step aside?

JEAN *I recognize that 30 plus years experience does give a perspective that could bring value to the profession. Perhaps, for me, the contribution could be in an advisory or mentoring role – not in the trenches. In general I think the experienced voice should not be lost, but nor should it inhibit the creation of new worlds.*

JEANETTE *I think it's best for us oldsters to make a gradual transition out of our careers. Continue to participate in a variety of mentorship roles, for as long as we have useful ideas, information and technical capacity to offer—either through courses, workshops, writing and/or volunteer work on boards, committees or on the job. For some of us, we might want to keep building our applicable knowledge base and work part time in the field. We can and should continue to contribute. For most of us, our work has been as much about being part of building vibrant communities and sharing our passion so the cultural sector will, I'm sure, see most of us continuing our involvement.*

WAYNE *It seems a shame to lose all that recently retired wisdom, and even more strongly, it just seems like bad business to lose that wisdom. There are great practical models out there in the legal and accounting fields in which retiring associates get a smaller office and perhaps come in only one to three days per weeks. The key is that all that corporate learning and all those important client relations are not lost. Equally important, the time provides a period*

WISH YOU WERE HERE

Kids dig history in Richmond

The Richmond Museum offers a popular archaeology program for children each summer at Britannia Shipyards National Historic Site. This year, creative day camp leaders added the Arch-Olympics, a fun and engaging introduction to archaeology through an archaeology-themed obstacle course. This was followed by some quality digging time and insightful analysis of objects found. Wish you were here!





WISH YOU WERE HERE

Musical Mine

In May the Britannia Mine Museum co-produced NEWmatica with Astrolab. The concert was attended by 225 people. Canadian contemporary music was presented through percussion, voice and modern tap dancing. A piece by renowned composer R. Murray Schafer was performed and the historic Mill building became an instrument when its steel girders and rock wall were played. A pre-workshop was offered for the general public to learn percussion, and the opportunity to accompany the performers of Fringe Percussion.

[photo] Performers for the NEWmatica concert.

Photo: T. Pawsey

of transition for the employee, colleagues, and clients [ie. our donors and funders etc.] Likewise, in academia, there is the 'Emeritus' status that holds many of the same values.

Can you give me a one sentence 'nugget' or pearl of wisdom that you would like to impart to museum professionals in the field.

JEAN *I don't know about pearls of wisdom, but as I look back over my career, I think that what is important is connecting with one's community and being able to bring together a creative, supportive, and fun team.*

JEANETTE *Don't know that I have a one line nugget -- don't have enough distance on it all yet. I've found the most rewards in my career in the times when I was really pushed to give all I had to give -- and was always richly rewarded in all the ways that count for doing so.*

WAYNE *Whatever your age - turn around and look behind and you will surely discover a wonderful catalogue of your successes and accomplishments lined up and supporting at every turn in your life. Wallow in those accomplishments and lessons - remember, if you can do it...it isn't bragging! Without sounding too much like I'm steeped in Keynesian Economics - all that learning is your personal asset base and I think we all have an obligation to use it to the best of our ability.*

LESIA *I agree with all of the above - all sage, reflective comments by colleagues who brought passion, energy and 'best practice' to our field. They are but a sample of the retirement tsunami, but think of the new energy being released, both in the coming and the going!*



SUPPORT FOR CAREER DEVELOPMENT

The BC Arts Council shares information about its career development programs with Roundup readers. Submitted by the BC Arts Council

The BC Arts Council, government's key development and funding agency for the arts, is pleased to offer a number of career development programs. These programs include professional development, scholarships for post-secondary education in fine arts, and funding for co-op placements.

Professional Development Project Assistance

The Professional Development Project Assistance program assists professional artists and arts administrators to undertake specific learning activities to advance their practice or career. This program also includes a travel component.

Angela Eastman, Assistant Curator of the Kitimat Museum & Archives completed a Professional

Specialization Certificate in Collections Management at the University of Victoria with support from her employer, the Kimitat Museum, and the BC Arts Council. "The Certificate has allowed me to narrow my professional focus, be more specific in my readings and research, and as a result, do more with our collection. It was an excellent career move for me given my passion for museum work and the limits of upgrading opportunities to arts and culture specialists working in rural areas" says Ms. Eastman.

Co-op Placement Program

The BC Arts Council Co-op Placement program assists arts and cultural organizations in hiring students in the creative sector for work terms. This provides students critical opportunities to



The **BC Arts Council** is an agency of the Province of British Columbia. It was created in 1995 through the Arts Council Act with a mandate to:

- (a) provide support for arts and culture in British Columbia,
- (b) provide persons and organizations with the opportunity to participate in the arts and culture in British Columbia, and
- (c) provide an open, accountable and neutrally administered process for managing funds for British Columbia arts and culture.

gain hands-on experience in their chosen field. Last year, the work term at DOXA Documentary Film Festival set a new record for applications at UBC's Arts Co-op program. With increased investment by the province, this program will be expanded in 2013-14 to include apprenticeships, internships and mentorships.

Co-op Placements is a Special Project program, which means that only BC Arts Council clients that have been adjudicated by a discipline-specific committee in the previous 2 years are eligible.

Scholarship

The BC Arts Council provides scholarship funding of up to \$6,000 per year to outstanding fine arts students. B.C. residents accepted for full-time studies and pursuing a fine-arts diploma or degree at a recognized college, university, institution or academy, in any country, are eligible to apply.

Applicants are assessed on the quality of both their artistic portfolio and their application. Recognized artistic disciplines include music, arts administration, theatre, community-based arts practice, museology, conservation, dance, media arts, curatorial practice and visual art.

This year, scholarship students studied at institutions around the world including Emily Carr University of Art + Design, UBC and SFU, as well as The Julliard School and the Royal Winnipeg Ballet School.

Aboriginal Arts Development Awards

Over the years the BC Arts Council has formed a strong partnership with the First Peoples' Cultural Council, a provincial Crown corporation formed by the government of British Columbia in 1990 to administer the First Peoples' Heritage, Language and Culture Program. Together, the councils founded the Aboriginal Arts Development Awards, to support emerging Aboriginal artists



and organizations in developing their diverse practices.


The Aboriginal Arts Development Awards consist of four categories:

- Emerging individual artists;
- Sharing traditional arts across generations;
- Organizations and collectives; and
- Aboriginal arts administrator and cultural manager internships.

The Arts Administrator Internships and Mentorships Program will support internship and training opportunities for individuals who have a demonstrated commitment to arts administration and cultural management.

For More Information

- Aboriginal Arts Development Awards
www.fpcc.ca/arts
- Professional Development Project Assistance, Scholarship or Co-op Placements, please visit www.bcartscouncil.ca or contact the BC Arts Council at 250-356-1718 or BCArtsCouncil@gov.bc.ca.



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











MUSEUM
NEWS

August 5: The museum annual report and "year in review" 2013-14 is now available online.

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<p>Curators</p>  <p>Dr. Gavin Hanks Curator Vertebrate Zoology</p>	<p>Digital Preservation</p>  <p>Ember Lundgren Preservation Specialist</p>	<p>Collections</p>  <p>Heidi Gardner Collection Manager Invertebrates</p>	<p>Learning</p>  <p>Kim Gough Adult Learning Team Lead</p>	<p>Conservation</p>  <p>Elystan Markin Herbarium Conservator</p>
<p>Archives</p>  <p>Raymond Fragner curator</p>	<p>Natural History</p>  <p>Dr. Rob Cummings Curator Invertebrate Zoology</p>	<p>Digital Preservation</p>  <p>Shane Lighter Photographic & Image Imaging Technician</p>		

Eric Espig

Online museum content often focuses on collections, programming and exhibitions with the occasional development story thrown in for good measure—rarely does a museum pull back the curtain and reveal its inner workings.

Pulling back the curtain is what the Royal BC Museum is doing with *Curious*, an innovative project that offers a platform for museum experts to discuss what they do and what gets them excited. This content is displayed two ways: profile pages on the museum's corporate website that allow staff to blog, tweet or post images, video or research papers, and a free online magazine app that will aggregate this content and push it to subscribers monthly. *Curious* features the faces and personalities of people doing important work in the museum.

Internationally, the museum community has yet to completely integrate the more conversational form of communication common to the web. Communications to the public from curators, archivists and collections managers have been one-way, in the form of books, papers published in refereed journals, and articles posted on their museum's website—many of these have been mediated by other museum staff responsible for content or learning. A few museums have encouraged their experts to develop online content on the familiar and isolated platform of the blog, but so far, no institution has attempted to offer a forum for their experts en masse to exchange information and ideas with



BREN BRUN
 "Sam Sam"
 Location: Penticton - Kootenay

UNPUBLISHED EVENTS	Aug 17	Top Regatta and Festival of BC August 17th Festival	Aug 18	Aug 19	Aug 20
	17		18	19	20

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Robb's Profile
 Dr. Rob Cannings



Natural History

Dr. Rob Cannings
 Curator Entomology (Insects)

Dr. Rob Cannings

Education: B.Sc., University of British Columbia, Zoology, 1972; M.Sc., University of British Columbia, Zoology, 1973; Ph.D., University of Guelph, Entomology, 2006.

Background: I joined the RBCM in 1980 as Curator of Entomology and retired 33 years later in 2013. From 1987 to 1998 I also managed the Natural History Section at the Museum. I'm now a Curator Emeritus and continue to work on research projects and play in the insect collection. Curiosity for me, I grew up among the beautiful trees, grasslands and abundant life of the Okanagan Valley in southern BC. My family loved the natural world and we eagerly explored and studied the plants and animals of the Valley. Early on, I fell under the spell of the identification handbooks of the Provincial Museum and decided that museum life combined all my interests and that's where I wanted to work – so here I am. Eventually, I even wrote my own museum handbook – on the dragonflies of BC. Although for years I have spent a lot of time studying dragonflies (Zygoptera) and robber flies (Diptera: Asilidae), I have published widely on many insect groups, from moths and bees to lampyrid beetles and bumble bees. But in retirement, I'm concentrating on robber flies. My main focus in robber fly research has been the systematics of Lasiopoda, a group diverse in North Temperate regions around the world, which was the subject of my doctorate. My usual research asks questions such as: "What species is that?" "Has it been found before?" (if not, I might describe it in detail and give it a name). Where do these species live and how, over millions of years, did they get there? How are all these species related? How did they evolve? It's all a fascinating puzzle and the research involves a lot of detective work. Thousands of BC's insect species are still unknown and I've spent much of my career trying to build the RBCM insect collection so that everyone can learn more about this big part of BC's natural world. I did field work, and finding insects has taken me to the far corners of the province, but entomology is not just collecting and research. I served on the Scientific Committee of the Biological Survey of Canada (Terrestrial Arthropods), the Advisory Subcommittee of COSEWIC (Committee on the Status of Endangered Wildlife in Canada) and the British Columbia Invertebrate Recovery Team. Active in the Entomological Society of BC (President 1988 and 2001), Regional Director of the Entomological Society of Canada (1983-1985), associate editor of the Journal of the EBCS, I started the newsletter Bioscope in 1981 and was editor until 1991. In former lives, I worked as a biologist and nature interpreter for British Columbia Parks and the Canadian Wildlife Service and was a lecturer and museum curator at the University of BC.

Areas of interest in biology: my interests revolve around systematics – taxonomy, classification, phylogenetics, biogeography – but anything to do with evolution and ecology intrigues me. I get a kick out of writing about these things. I mostly study insects, but have examined all groups of organisms. My love of birds and botany, for instance, has produced lasting interests in birding and gardening. I enjoy traveling. I read a lot – in addition to biology, mostly history (and historical fiction), biography, travel writing and poetry. What else? Good food, good wine, talking and taking nature conservation. Photography. Drawing. Jokes. Meeting People.

My Posts
 My Downloads

Robber flies August 7, 2013

Hot days and Englishmen go out in the midday sun. What, the last English, as maybe I'm at least half dead to be sitting out here on the sunbaked clay of the Okanagan grasslands in southern British Columbia. It's noon on a hot August day here, not far from where the Similkameen River crosses into []

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Help a Kid

Back in 2001, I was fortunate to receive the Bruce Taylor Award from the Alliance of Natural History Museums of Canada. This prize is for contributions to museum-based natural history research in Canada. In my "memoirs" summary (27 October 2008: Museum of Parliament, Ottawa), I wanted to emphasize a initial forerunner of a Museum biologist []

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British Columbia Dragonflies (Zygoptera) with Notes on Distribution and Habitat

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Dragonflies of BC (Handbook)

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Asilidae Home Page
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Slater Museum of Natural History:

the general public. The Royal BC Museum is hoping it can become a trendsetter among museums by providing unprecedented access to museum staff and content. As other museums follow suit the potential to reach new and larger audiences in new and larger ways is an exciting possibility!

Curious tries to do just that, by offering expert information in a variety of formats, across multiple platforms [web, phone, tablet] and allowing readers to post questions and comments to the authors. So far, Royal BC Museum curators, archivists and collections managers, as well as staff in conservation, learning and digital preservation have embraced the idea and created content for it.

The process for updating content is straightforward, and WordPress Dashboard, the content management system [CMS] is available via any up-to-date browser. WordPress has the most user-friendly interface among open-source [free] CMS platforms – training sessions with museum staff, so far, have confirmed its remarkable level of accessibility to users of all skill levels.

The “Front End Design” philosophy informing the *Curious* project as a whole is that it can easily adapt and change. It gives us an opportunity to test what will work for both the content creators and visitors to the site, and then change it accordingly. The first step in the process was to help museum staff feel comfortable with the interactions and dialogue available in social media. The second step was for me and my colleagues who act as content administrators and gatekeepers of the web to trust the discretion of the staff creating the online content – to resist the urge to edit or interfere with the content. It is this trust that has allowed staff to feel responsible for their own content and for us to feel comfortable with what they produce. While we may not be certain of the impact, we do know this is the direction in which the world and information is moving [Open Access] and what online audiences have come to appreciate, possibly expect.

We believe that the *Curious* project will change the way experts at the Royal BC Museum interact with the public online and offline. Our

photographers will blog alongside our curators, and our learning staff will tweet alongside our archivists, potentially even responding to each other's work. According to our CEO, Professor Jack Lohman, museums should act as "cultural mash-ups" – they should collaborate with other cultures so much that the word collaboration disappears. *Curious* continues this task by "mashing up" the museum itself, turning the relationship between staff and public [and between staff and staff] on its head.

We are very much anticipating the launch of *Curious* in December 2013 as an online magazine as well as app

for iOS and Android. Until then the Royal BC Museum staff profiles are up and running, content slowly accumulating. To follow our progress visit us at <http://royalbcmuseum.bc.ca/staffprofiles> or to continue the discussion /ask questions find me @E5Pi6 or eespig@royalbcmuseum.bc.ca.

Eric Espig is a museum studies graduate who has worked for museums in Berlin, Germany; Ottawa, ON and Victoria, BC. He is currently the Digital Manager at the Royal BC Museum.

WISH YOU WERE HERE

A model restoration project

In June, the Rotary Club of New Westminster funded the restoration of the giant Pattullo Bridge scale model, now part of the **New Westminster Museum and Archives** permanent collection, in preparation for its move into the new Anvil Centre. Teenager Jack Lubzinski made the model in his family's kitchen during the Great Depression, using over 100,000 pieces of BC cedar whittled with a pocket knife and a razor blade. Jack, now a nonagenarian, and conservator Shabnam Honarbakhsh restored the bridge.

Photo: Jack Lubzinski and Shabnam Honarbakhsh at work on the model.



BEST PRACTICES
PARTNERSHIPS

HISTORY UNROLLED!

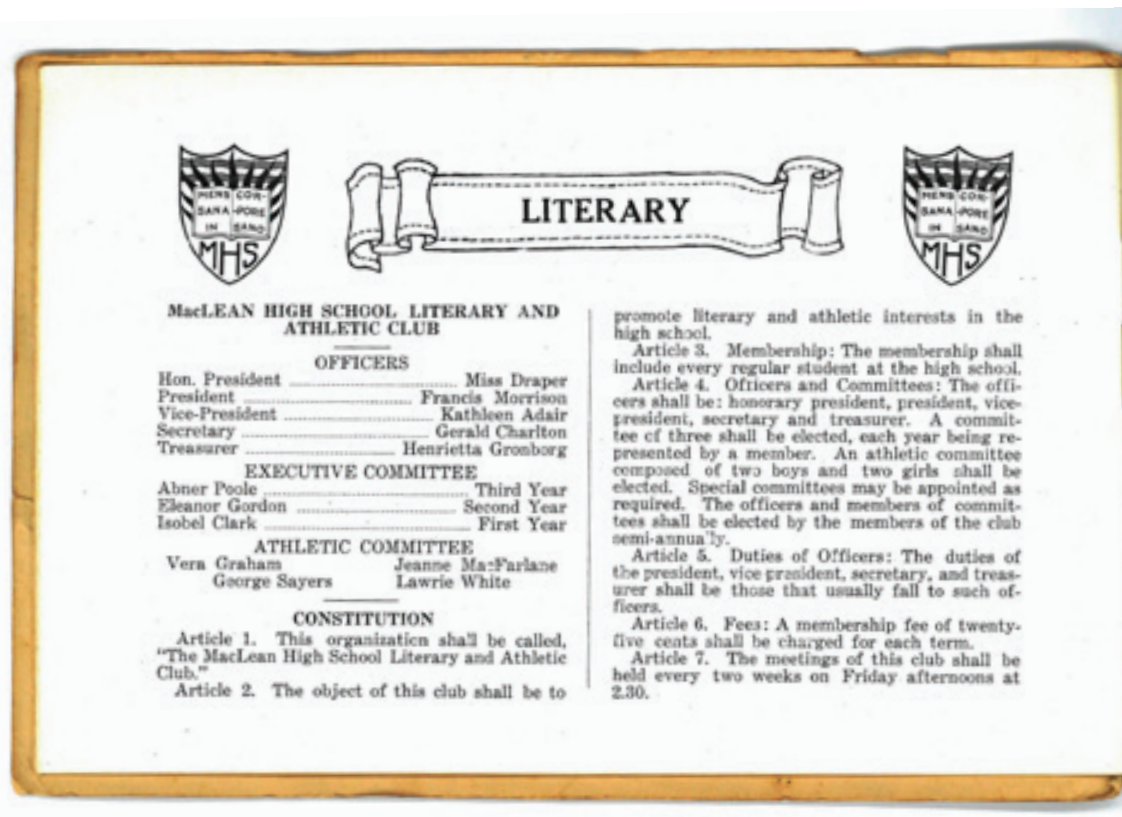
Megan O'Connor and Val Patenaude from the Maple Ridge Museum share a story of professional collaboration between a recent graduate with conservation training and a full time conservator at a larger institution.

George Sayers immigrated to Maple Ridge from England with his family in 1912 and attended school in Haney before heading off to UBC. He lasted one year as he could not afford to continue but he never let that get in the way of his quest for knowledge. He became a most accomplished machinist, inventor, and botanist and was much admired by all who knew him.

After George died in 1987, friends had gathered a collection of his important belongings, and donated them to the Maple Ridge Museum & Archives in 2010. One item was a mystery from the day it arrived: a set of three tightly rolled bits of birch bark. The donors indicated that something was written on them, but they had no idea what it might be.

George had spent a good part of his working life working for Abernethy & Lougheed Logging Company and he was the man selected to guide Winston Churchill around the A&L workings in

Megan O'Connor preparing to unroll the scroll.



[Left] A 1924 Annual Page

[Above] One of the scrolls bearing George Sayer's name.

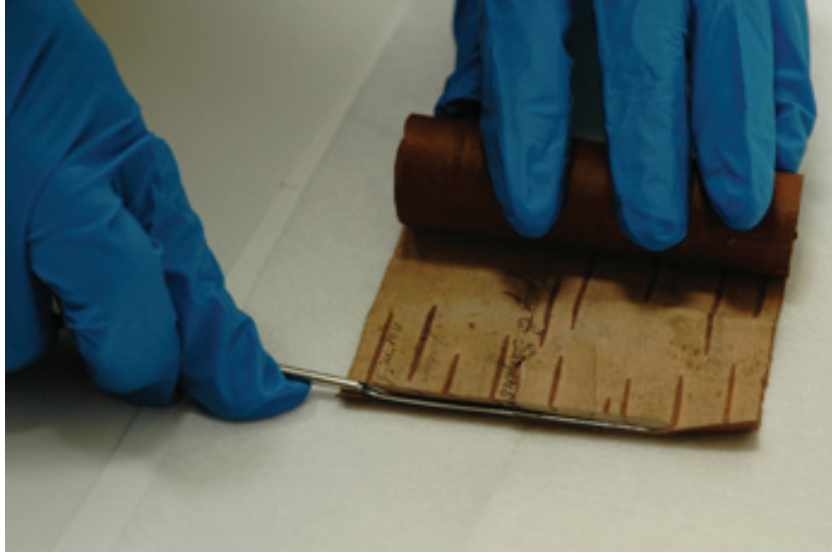
1929. Was this something written by Churchill or another of A&L's other VIP visitors?

Our greatest hurdle lay in unrolling the bark. The rolls languished until this spring when Maple Ridge Museum & Archives hired a recent graduate of museum and conservation courses to work with us for a few months.

First, the scrolls were identified as bark of the Paper Birch tree [*Betula papyrifera*]. Paper Birch is common in British Columbia, and grows extensively in the southwest of the province. Writing in black ink was visible on the interior edge of the scrolls, but was not fully exposed. Due to the physical composition of birch tree bark, it tends to roll back in on itself when it dries out. This means that the writing surface is tightly rolled on the interior of a birch

bark scroll, and the written content is hidden from view. We were interested in reading what the scrolls contained, and wished to make their contents accessible for the public on display. However, it would be difficult to manually flatten the scrolls without damaging the dry and brittle birch bark. To unroll and read the scrolls we needed access to an art conservation studio with professional tools and equipment.

The Burnaby Village Museum, which has a professional art conservation studio stocked with the materials and equipment needed to preserve the scrolls, graciously partnered with the Maple Ridge Museum & Archives for this project. In order to soften the brittle scrolls and flatten them without causing damage, the 90 year old artifacts needed to be exposed to chemical solvent



[Above] Unrolling the birch bark scroll.



[Above] The unrolled scroll.

A portrait of Sayers in his Masonic regalia is featured on the cover of this issue of Roundup.

vapors in a sealed environment to relax the dried out bark fibers. After chemical solvent vapor exposure, the scrolls became supple enough to gently unroll. They were then left under a weight to allow the chemical solvent vapors to leave the bark fibers and to maintain their newly flattened shape. The artifacts were then mounted for display. This conservation treatment resulted in three legible scrolls displayed as they were meant to be viewed when originally created.

As it turned out, they had nothing to do with George's Abernethy & Lougheed years but were covered with signatures of very familiar names from our community. The signers were male and female, some were siblings and they were from all over the district, not just one neighbourhood. There was no date or any apparent reason for their gathering—one mystery replaced by another.

We went looking for the rest of the George Sayers story and soon struck gold in the 1924 MacLean High School

annual. Most of the annual is written by and about the members of the MacLean High School Literary and Athletic Club. The club included nearly all of the school's students with six members being that year's graduating class. George Sayers was one of those graduates.

All the rest of the signatures belong to those in the first and second years of high school, roughly equivalent to grades 10 and 11. MacLean was the first high school in the district and it had opened in 1922. Its catchment was all of Maple Ridge and Pitt Meadows.

It is rare in the museum world to get such a complete answer to a total mystery in one source. An in-depth understanding of these objects would not have been possible at all if Burnaby Village Museum had not been so generous with their facility. Thanks are due especially to Conservator Liz Czerwinski and Curator Lisa Codd, who made this collaboration possible.

VOLUNTEER TRAINING 101

DEVELOPING A FORMAL PROGRAM

Melissa Baker



Alaina is a history student at Thompson Rivers University and has been volunteering for almost 3 years. She assists in the archives, with outreach events and educational programming. Her knowledge, excellent work ethic and positive attitude are just a few attributes the staff admires.

BEST PRACTICES VOLUNTEER TRAINING

Melissa Baker, Museum Educator at the Kamloops Museum, provides advice for creating a formal volunteer training program at your museum.

As funding becomes more difficult to acquire, many museums rely on volunteer assistance to provide even the basic functions in order for their operation to continue. Some museums have a core staff, but still need volunteer support to provide extra assistance to make their organization a success. Whatever the case may be, all volunteers need training and on-going supervision. So where to begin?

Working with volunteers can be a mutually rewarding experience. I find I learn so much from our volunteers and they make the workplace a fun environment. When training volunteers, we want to make sure their experience is meaningful, relevant and rewarding for all parties involved. When looking at training volunteers, I always try and put myself in the shoes of a potential volunteer. As a volunteer, there are three things that persuade me to choose an organization to give my precious time to: Do I believe in what the organization is doing? Will the activities that I will be doing be meaningful? What is the time commitment? When it came time to review how we train our volunteers, we tried to focus on these three points.

Carter, a 4 year old history buff, is busy showing his Mom and Dad all about dinosaur life and fossils found in the river. The Children's Museum located on the bottom floor of the Kamloops Museum is hands-on and encourages participation!



Peter has been a volunteer with the Museum for over 5 years. His dedication, hard work and humour has made Peter a welcome addition to our team! He assists with all aspect of Museum functions including in the archives. In this picture, Peter is assisting our Curator to prepare for our next exhibit on the war of 1812.

Policies and procedures

The first step with any volunteer training program starts with the organization itself. Is there a policy to follow? Are there guidelines that need to be in place? Are there legal issues that need to be addressed (waivers, liabilities, etc)? Starting with a good plan will provide the framework you need, and prevents issues from evolving as the program develops.

Once that is done, the next step is developing and/or revising a volunteer manual/procedure book. In general, the manual should consist of 1) a welcome message, introduction of staff and the history of your organization 2) volunteer information which includes their rights, responsibilities and role, and expectations, highlighting all safety procedures 3) any policies that they need to be aware of. A good manual provides a framework and creates a positive first step in a relationship with a volunteer.

Formal training

At the Kamloops Museum, the second part of introducing volunteers to our facility includes formal training which involves 'classroom' learning. We review all necessary procedures, fill out paperwork, highlight key points in the manual, review expectations (from both parties); essentially all the 'housekeeping' items that need to be addressed before moving forward. This can be done through a PowerPoint, staff presentations or a mix of both, but be creative and recognize that they are giving up their free time to participate. Nothing beats a little laughter with 'dry' material!

After all the necessary paperwork is completed, the fun begins! We go on a guided museum tour, where they learn all about the history of the museum, learn the physical attributes of the building (fire exits, safety areas, etc...) and meet the staff.



The next stop is the archives. It is a treasure trove of photographs, articles, maps, documents and much more. Once the volunteers are comfortable with the Museum, the archives, and what we have to offer, we then ask them to decide which area they would like to help out with: curatorial work, archives assistance, outreach/education.

On-the-job learning

After they have decided, we partner them with the appropriate staff. However, they should know that they are free to volunteer with more and/or all areas of the museum. This is especially important for smaller facilities. Once they have decided, the hands-on training begins. I remember one organization that I volunteered for allowed me to handle extremely important items on my second day of volunteering. It gave me a sense of responsibility and pride knowing that they trusted me with such impressive items. After a relationship is developed, volunteers take ownership of their role[s] at the facility, which can help with retention.

Appreciation

The last part to having a volunteer program is appreciation. Far too often, organizations forget that thank you's are just as important as the training itself. A card, small token of appreciation, gift, BBQ or formal dinner is an excellent way to show volunteers that their work is appreciated. However, taking just a few minutes at the end of their shift to say thank you, goes a long way. Proper set-up, training and providing meaningful tasks are some of the most important components to any volunteer program. With positive supervision, the freedom for volunteers to take ownership of tasks and proper appreciation, your program should succeed!

Melissa Baker has a Bachelor of Education and loves teaching people of all ages about the history of Kamloops. For the past three years, she has managed the Education Department with the Kamloops Museum and supervises two instructor employees and a number of volunteers.



British Columbia Museums Association *Since 1957*

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